

Girish Karnad's Play: Ghoramukho Pala



Playwright: Girish Karnad

Director: Sanjib Ray

Group: Kathakriti, Kolkata

Language: Bengali

Duration: 2 hrs 20 mins

The Play

Kapil and Devdutta of Dharmapur are the heroes of our play. One comes from a Brahmin family and the other is a blacksmith's son. Devdutta falls in love with the daughter of a gold-merchant, Padmini. He vows that if he marries Padmini, he would sacrifice his hands to Ma Kali, and his head to Rudra Dev. Eventually, Devdutta marries Padmini. They visit Ujjayini when Padmini is pregnant. Devdutta becomes furious when he discovers the intimacy between Kapil and Padmini. Sending Kapil and Padmini to the Rudra temple, he goes to the Kali temple and cuts his head off near the feet of Ma Kali. When Kapil returns, he sacrifices his life seeing his friend lying beheaded. Padmini too moves to do the same but Goddess Kali appears and stops her. Abiding by the direction of the goddess, she fixes the heads of Kapil and Devdutta, but on each other's body. Although the two friends are offered life again by the grace of Ma, their heads are transposed...

Director's Note

In 1972, Girish Karnad himself translated his play *Hayavadana* from Kannada into English in the eminent Theatre Journal *Enact*. The director of the Bengali theatre troupe Nakshatra, Shri Shyamal Ghosh requested the poet and litterateur Shri Shankha Ghosh to translate the play into Bengali at the earliest as the group was determined to stage it as their next production. Unfortunately, it was never performed by the group. Shyamal Ghosh before his demise entrusted Kathakriti to perform this play and it was revised by poet Shankha Ghosh. The present project is thus a modest endeavour of Kathakriti to accomplish the unfulfilled dream of Late Shyamal Ghosh, their preceptor.

The Director

Sanjib Ray, a retired Senior Manager in Allahabad Bank, has directed 9 one-act and 19 full-length plays for Kathakriti. He joined Nakshatra in 1967 and worked with legends like Shyamal Ghosh, Mohit Chattopadhyay, Mamata Chattopadhyay and Navendu Sen; and later worked under the direction of Jnanesh Mukherjee and Sohag Sen. Sanjib joined the drama section of Yuvavani under Akashvani as a news reader, actor, producer and reciter in 1969. He actively participated in audio plays by Akashvani commercial broadcasting. In 1989, he formed his own group Kathakriti and has remained its President-Director. He has also been the chief editor of Kathakriti *Natyapatra* since its inception. He was awarded the *Dishari Purashkar* as Best Director twice and the *Ritwick Ghatak Memorial Award* also as Best Director.

Recently a book, narrating his tireless journey in theatre for the last 50 years, was published and unveiled by eminent actress Smt. Maya Ghosh. At the book launch a number of eminent personalities spoke on his excellence and benevolence.

The Playwright

Girish Karnad (May 19, 1938 – June 10, 2019) was an Indian playwright, author, actor, and film director whose movies and

plays, written largely in Kannada, explore the present by way of the past.

The Group

Kathakriti has staged 9 short plays and 19 full-length plays till date under the direction of Shri Sanjib Ray. Kathakriti has also initiated audio plays, workshops and seminars on theatre, in different schools and colleges. It has also performed during the Swachh Bharat Abhiyaan under the Central Ministry. Since its inception, Kathakriti holds a drama festival every year on the occasion of its birthday. The publication Kathakriti Natyapatra is also an asset for drama enthusiasts.

Cast & Credits

On Stage Sanjib Ray,
Ashok Ganguly, Nabanita Mukherjee Das, Shambhu
Nath Shaw,
Dipankar Haider, Bindia Ghosh, Kinjal Nanda, Parijat Das

Dance & Chorus Jayanta Ghosh,
Shraddha Chanda, Poulami Bag,

Barnamala Chatterjee, Sayani Roy, Chowdhury Laboni Sarkar,
Mithun Gupta

Singers & Accompanists Shubhadeep Guha,
Sushruta Goswami, Pritam Ghosh, Shubhajit
Dev, Susmita Sarma,
Jayanta Saha

Set Chanchal
Haider

Light & Accompanists Dipankar Dey, Ashim
Das, Arup Das

Make-up Biswajit
Haldar

Backstage Management Sourav Chatterjee, Bapi
Sarkar, Arup Kumar Deb

Team Leader Debasish Naskar

Playwright
Director

Girish Karnad
Sanjib Ray

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Manaobi MM's Play: Nupigee Thamoi(Shumang Leela)

Playwright: Manaobi MM

Director: Yumnam Rajendra

Group: Peace Maker Artistes' Association, Manipur

Language: Manipuri

Duration: 1 hr 30 mins

The Form

Shumang Leela, literally translated as Courtyard Theatre has been the mainstay of the Meiteis, the Tibeto-Burman people who have inhabited the Imphal valley since time immemorial. Originally a form of nautanki, Shumang Leela metamorphosed into full-fledged theatre over the years. A unique feature of this art form is that the audience surrounds the stage from all sides. Male artistes not only enact the roles of female characters to perfection, but also sing just like women do. The content of the leela can be comedy, folk-lore, legends or social commentaries.

The Performance

Prince Naethingkhong was the third son of emperor Urakonthouba of Manipur (568-663 AD). A stubborn young man, he ran away to the hills where he found Petanga, a beautiful girl who was the only child of Shelloi village chief. Naethingkhong married Petanga secretly and promised her that she would be the queen of Manipur when he sat on the throne. The villagers revolted and wished to kill Naethingkhong because his father was a bitter enemy of the clan. So he escaped from the house of Petanga and sought asylum under the patronage of Khuman King. Petanga was punished by her own people and had to escape. Naethingkhong ascended the Khuman throne and married the Khuman princess. No sooner did Petanga get the news, she invoked the goddess Yumjao Lairembi and vanished with her last words of lament, "man has no power to realise true love".

Director's Note

The story of the play is based on legendary events of Manipur that possibly took place during 665-785 AD. The actors have worked hard to represent the age-old society and to convey the emotions of the characters during a month-long Manipuri Shumang Leela workshop. This experimental production is still in its initial stage, rather incomplete and unfinished I would say, and has a long way to go.

The Director

Yumnam Rajendra is a renowned theatre director, playwright and actor. He was trained in Manipuri theatre under the noted director Heisnam Kanhaiyalal from 1973 to 1982. He worked as a director of Panthoibi Natya Mandir, Imphal and participated in many national and international festivals of India and abroad. He was awarded the Vayoshrestha Samman Award in 2017, Sangeet Natak Akademi Award in 2007, award for sculpture in tribal wood carving art of Manipur and Junior and Senior fellowships by the Ministry of Culture, Govt. of India. At present he is a visiting guru of the Department of Theatre, Manipur University of Culture.

The Playwright

Manaobi M.M. is a renowned writer of radio-plays, Shumang Leela, Manipuri film-screenplays and lyrics. He has written more than 50 plays and published above 20 plays. He is presently working as the President of Cine Writers and Playwrights Forum of Manipur.

The Group

Peace Maker Artistes' Association, Manipur was established on 5th of August 2002 in Imphal. This association is an autonomous body and one of the leading Shumang Leela groups of Manipur. It has participated in various state, national and international festivals like 20th Bharat Rang Mahotsav 2019, 2nd Delhi International Art Festival 2008 at FICCI Auditorium organized by NSD, 8TH Delhi International Art Festival 2014 supported by Sangeet Natak Akademi at Meghdoot Theatre Complex etc. The group has produced more than 40 plays.

Cast and Credits

Naethingkhong	Yumnam
Arunkumar Singh	
Petanga	
Yumnam Milan	
Keirunghangbi	Senjam
Deepson	
Leima Naman Chaobi	Bishesh
Huirem	
Khuman Ningthou	Laishram
Ibotombi Singh	
Amukangoiba	
Sorokhaibamibohanbi Singh	
Luwang Ningthou, Pakchao	Athokpam Santosh
Singh	
Moirang Ningthou	Naorem
Tamphasana Meetei	
Goddess	
Maibam Roshan	
Soldier	

Gurumayum Rajesh Sharma
Soldier
Thoudam Premjit Singh
Soldier
Thoudam Premananda Singh
Deity
Leiphrakpam Survchand
Deity
Sougrakpam Chinglennganba

Musician / Female-Vocal Linkmabam
Biky
Musician / Singer
Naorem Jeetenkumar Meetei
Musician / Actor
Seramromajit
Musician / Actor
Laimujam Binoy Singh
Music Director
Moirangthem Robert Meetei

Playwright
Manaobi M M
Director
Yumnam Rajendra

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Irwin Shaw's Play: Bury the Dead

Playwright: Irwin Shaw

Adapter & Director: Surya Mohan Kulshreshtha

Group: NIPA Rangmandali, Lucknow

Language: Hindi

Duration: 1 hr 30 mins

The Play

This is a story of an unknown place and time where a war is being fought for the past two years. On the aforesaid day six soldiers who were killed two days ago are being buried in the battlefield. Suddenly, these soldiers rise and refuse to be buried. These dead soldiers have their own logic i.e. that wars are fought and the common man dies to feed the ambitions, business and greed of a handful of power-hungry people. The corpses say that they wish to live... the life of a farmer, of a son, with friends, with their beloved... enjoying nature, relationships and beauty that this life is endowed with. The women from their homes are called to convince them but that too doesn't work. In the end the general tries to blow them with a machine gun but the corpses come out of their graves and stand amidst the people, thus underlining the importance of life, and drawing the attention towards the horrors of war generated by sheer greed.

Director's Note

Written in 1936 after the First World War, Irwin Shaw's play *Bury the Dead* is an anti-war story. The play boldly opposes the use of the common man as fodder for war and violence, to fulfil the personal gains of a few people. The play also conveys the unlivid dreams of dead soldiers, and those whom

they leave behind to pay the price of war. The near and dears of the soldiers go through extreme trauma emotionally, socially and financially. Today violence, terror and war are being justified in the name of religion and nationalism. In these times, I feel, this play of Irwin Shaw is as contemporary as it was when he wrote it. This play was a challenge for the creative vision since sometimes it is expressionist and at places idealistic. We have tried to convey these factors with the help of scenography, lights, movements, make-up, costumes and acting. I felt that instead of translating, an adaptation would convey the feeling to the Indian audience more effectively. The presentation is for the audience to enjoy, introspect and analyse.

Director and Adapter

Recipient of the Sangeet Natak Akademi award, and former director of Bharatendu Natya Academy, Lucknow, Surya Mohan Kulshreshtha took his training in theatre from BNA, Lucknow, in 1976-77. He has organized many theatre workshops and his directorial ventures have been staged nationally and internationally. His original plays include Tukde, Veer Lorik, and Natak Ganesh Markaaur Char Shikhaayen. He has translated The Caucasian Chalk Circle and Three Penny Opera by Bertolt Brecht, Sanskrit plays Bhagvadajjukeeyam and Mrichchhakatikam and many other western and Indian plays to Hindi. He has directed, co-directed, acted and scripted many films, TV serials and tele-films. He is known for his performance as Socrates in the play Bare Foot in Athens directed by Raj Bisaria. Surya Mohan Kulshreshtha has been awarded an honorary diploma in Norway; the best costume designer in America; Senior Fellowship by the Govt. of India; and Kala Bhushan by Uttar Pradesh Hindi Sansthan. He is the president and artistic director of NIPA, and has earlier been associated with IPTA and Meghdoot.

The Playwright

Irwin Shaw was an American playwright, cine writer, story

writer and novelist who began writing at the age of 21. In 1935, he wrote an anti-war play *Bury the Dead* and his first screen play *The Big Game*. In the latter half of that decade his stories were published in many popular magazines. In 1948, inspired by his experiences in the American army, he wrote *The Young Lions* which was later made into a film in 1958. He dedicated the rest of his life to writing novels.

The Group

NIPA Rangamandali was established in 1991 by a group of talented and popular artists of Lucknow. It has given highly acclaimed performances in India as well as in Norway, Finland, Germany, Sweden, Denmark, America, Canada and Pakistan. Bhagvadajjukeeyam has done more than 100 shows. Experimenting with different forms, the group has presented *Mitti ki Gaadi*, *Kundmala*, *Pret*, *Lohar*, *Ashadh ka Ek Din*, *The Lesson*, *Exit the King*, *Jai Sidhnayak*, *Sambashiva*, *Vasamsi Jeernani*, *Balkan Women*, *Crusades* and many more plays.

Cast & Credits

Soldier 1

Shubam Singh Chauhan

Soldier 2

Akshat

Soldier 3

Sandeep Kumar

Soldier 4

Avinash

Sargent

Sujeet

Singh Yadav 'Bunty'

Priest 1

Ramesh Saini

Priest 2

Abhishek

Captain

Nitish

Bhardwaj

High Command 1

Vinay Kumar

Mishra	
High Command 2	Anuj Nigam
High Command 3	Gaurav Dinghra
Doctor	
Akansha Aggarwal	
Typist	
Bajyanti Nath, Pallavi Singh	
Corpse 1	Shubam
Tiwari	
Corpse 2	Vikesh
Bajpayee	
Corpse 3	Suraj
Pratap Singh	
Corpse 4	Shivam
Singh	
Corpse 5	Sachin
Jaiswal	
Corpse 6	Saurabh
Kumar Mishra	
Sister of Corpse 1	Baijanti
Nath	
Wife of Corpse 2	Shivangi
Nigam	
Wife of Corpse 3	Puja Singh
Wife of Corpse 4	Pallavi
Beloved of Corpse 5	Komal Singh
Mother of Corpse 6	Mridula
Bhardwaj	
Scenography Assistants	Vinay, Shubam,
Sachin	
Stage Property	Ritesh,
Sherya, Adarsh, Shivam, Sandeep, Gunjan Jain	
Costume Assistants	Akanksha
Aggarwal, Amrita Paul, Komal Singh, Gaurav,	
Shivangi Nigam	
Live Music	Mahinder

Pal	
Sound & Vocal Music	Bharatendu
Kashyap	
Sound & Music Assistants	Anuj Nigam, Akshat
Vocal Music Operator	Anant Sharma
Light Assistant	Sujeet
Singh Yadav	
Poster	Shreya
Ranjan, Gunjan Jain	
Stage Management	Aarav
Light Design & Operation	Anoop Joshi
'Bunty'	
Make-up	Praveen
Namdeo, Shaahir Ahmad	
Costume Designer,	
Assistant Director	
& Presentation Controller	Mridula Bhardwaj
Art Director	
Bharatendu Kashyap	
Playwright	Irwin
Shaw	
Adaptation & Direction	Surya Mohan
Kulshreshtha	
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Kavita Srinivasan's Play: Kumari and the Beast

Playwright & Director: Kavita Srinivasan

Group: Sushila Arts Academy, Nepal

Language: English

Duration: 1hr 10mins

The Play

Satya Yuga (era of truth) was an era when gods, demons and humans cohabited the earth. Set in this time is the story of goddess Kumari who came to rule the kingdom of Kathmandu. The legend describes a young goddess Kumari, born to the gods Svet-Kali and Svet-Bhairav in the neighbourhood of Nardevi in ancient Kathmandu. To their alarm, she falls in love with an asura (demon), Chanda. Their tumultuous love story ends tragically, as Kumari ultimately sacrifices her love to in order to fulfil her duty. Her parents in return, make her the ruler of Kathmandu.

Kumari and the Beast is an interpretation of the story told by Maheswor Juju Rajopadhyay in his book of short stories Nepali Adhyaatma Jagat ko Itihas (History of Nepal's Spiritual World). The story is presented through a fusion of Nepal's classical Charya dance and contemporary dance-movement, with live music and vintage photography.

Director's Note

Three things attracted me to this story: First, the story provides a fascinating role model of how a female child can hold one of the highest positions of social and political power, and can remain unmarried of her own will. In a world where power has been known for eons to be held by the senior-most male, the relevance of such a figure is immense.

Second, the story's central theme of 'forbidden love' remains as relevant today as it was ages ago. Society's condemnation of certain kinds of love based on caste, creed, gender, race

etc. continues to trample on the fundamental right to choose. Last, the sacrifice of the beast is symbolic of the price that society extracts from each of us.

The Director & Playwright

Kavita Srinivasan has focused on stories of culturally iconic figures like Gautama Buddha and Goddess Kumari, reinterpreting and telling their stories in a way that fuses the classic and the contemporary, focusing on the human element, through movement, dance, music, theatre and visual art. She also created Nepal's first online sitcom P.S. Zindagi (Post Seismic Zindagi) which won local and international recognition. Kavita has done two Masters – in Architecture, and in City Planning – from the Massachusetts Institute of Technology (MIT, USA).

The Group

Sushila Arts Academy (SAA) is a theatre dance music and arts institution in Kathmandu, Nepal founded in 2012 with the aim to promote the Arts in Nepal. Since its establishment, it has been providing hundreds of scholarship seats to talented but financially limited or underprivileged Nepali students. The Academy has delivered numerous musical and theatre-dance productions, art exhibitions, shows and various art programs, all aimed at promotion of the arts in Nepal, as well as giving a platform to young, talented Nepali artists to flourish further.

Cast & Credits

Kumari	Kripa
Bajracharya	
Chanda	Kiran
Shrestha	
Svet-Bhairav	Sudan
Munikar	
Svet-Kali	
Vijaya Karki	
Representation of Kumari's feelings	Arpana Lama, Glory
Thapa, Sunita Darnal	

Representation of Chanda's feelings	Srijan Bhattarai,
Jerox Chaudhari, Nikesh Raj Chaudhary	
Charya Dance Choreographer	Sudan Munikar, Kripa
Bajracharya	
Musicians	
Chandra Man Shrestha (Drums, Percussion and effects),	
Prabesh Maharjan (Percussion and effects),	
Saroj Shahi (Guitar and effects),	
Rupesh Shakya (Flute, horn and effects)	
Original Music and Sound Effects	Dimitris
Giannopoulos	
Recorded Music	Various
Sources	
Narration	
Kavita Srinivasan	
Costume Designer	Sammriddhi
Mittal, Samita Kapali	
Beast Make-up	Sunita
Darnal, materials from Aesthete Studio	
Lights	
Dinesh Tuladhar	
Sound	
Tuphan Thapa	
Smoke/Projection	Kanchan
Pandey	
Black and White Photographs	Kiran Chitrakar
(Poster), Dominic Sansoni, GTZ,	
A. Proksh, AFP, Ian Trower and others	
Publicity Stills	
Avishesh Raj Maskey, Shilu Jain	
Behind the Scenes Photographs	Suman Nagarkoti
Production Stills	Bijay
Tamrakar	
Truss / Thermacol / Set	Binod
Pokharel (Stage Mind)	
Producer	

Sushila Arts Academy
Assistant Director/ Stage Manager

Vijaya Karki

Special Thanks – Jagannath Dhaugoda (Djimbe), Brikchya Band (Khen, Dhimey, Taa, Ghungro), Shree Guru Nitya Baja Khala (Dhime, Taa, Bapucha, Bhusya), Vajra Kala Kunja (Charya music and costume support), Swarnim Maharjan (Flute Melody concept tips), Pawan R. Joshi (Projections)

Story

Maheshwor Juju Rajopadhyay
Playwright & Director
Srinivasan

Kavita

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Ajay Shukla's Play: Taj Mahal ka Tender

Playwright: Ajay Shukla
Direction: Chittaranjan Tripathy
Group: NSD Repertory Company, Delhi
Language: Hindi
Duration: 2 hrs 20 mins

The Play

Emperor Shah Jahan invites the chief engineer of CPWD, Guptaji and shares his dream of building a monument in the memory of

his late, wife, Mumtaz. After much deliberation he comes to the conclusion that a mausoleum be built in her memory and he wants it to be named Taj Mahal.

Guptaji, a shrewd, corrupt, official, entraps the Emperor in the snares of bureaucracy and red-tapism leading to many hilarious situations. The ridiculous bureaucratic procedure takes 25 years only to float the tender notice of Taj Mahal. *TajMahal Ka Tender* is one of the successful satires of contemporary times.

Director's note

The state is the best creation of man as it is not an imitation of anything that existed before. With the emergence of the State, a primitive society is transformed into a civil society, leading to the germination of division of labour, division of time, rank, file, red-tape etc., thereby giving birth to official dom. *TajMahal ka Tender* is a satire on rank -file, red tapism and the sad state of officialdom. It focuses on the organizational diseases that India is suffering due to – corruption, idleness, favoritism, arrogance and insensitivity to public needs.

The Director

Chittaranjan Tripathy graduated from National School of Drama in 1996 with specialization in acting. He was also enrolled in the musical theatre department in the Guildford School of Acting (GSA), Guilkdford, UK, under the Charles Wallace fellowship.

Shri Tripathy has directed plays for many leading theatre groups and repertory companies including the National School of Drama Repertory Company, the Shri Ram Centre Repertory and the Sahitya Kala Parishad Rang Mandal. Some of his most popular plays include *TajMahal Ka Tender* with NSD Repertory Company, *Capitol Express*, *Arre Mayavi Sarovar* with SRC Repertory; *Ladi Nazaria* and *Humare Sheher Ke Romeo Juliet* with Sahitya Kala Parishad Rang Mandal.

The Playwright

Born in 1955, at Agra Ajay Shukla is a post-graduate in history from Lucknow University and then joined Indian Railway Traffic Service. His play, Doosra Adhyaay was directed by Ram Gopal Bajaj in 1998, and was broadcast from All India Radio later the same year. In 1993 he received the Delhi Sahitya Kala Parishad's Playwright – Award for Doosra Adhyaya and Mohan Rakesh Samman for his play Tajmahal Ka Tender. In 2000 he received the National Award by All India Radio (Akashvani) for his play Hum Honge Kaamyab.

The Group

Established in 1964 with a membership of only four persons, the Repertory Company is the regular performing wing of the School. It was set up with the dual purposes of establishing professional theatre on one hand and continuing with regular experimental work on the other. Over the years it has produced a variety of plays ranging from stylized musicals to realistic contemporary Indian drama to translations and adaptations of foreign plays. In addition, several eminent persons of national and international repute have worked with the Company, and it has performed over one hundred and eighty one plays by ninety-eight playwrights and has worked with ninety directors. Quite a few of its actors have emerged as celebrities in theatre, cinema and television. The Company has toured extensively in India and abroad. It is celebrating fifty years of its existence this year.

Cast & Credit

Shahajahan

Shahnawaz Khan

Gupta

Suresh Sharma

Sudhir

Ashutosh Banerjee/ Virendra Singh

Bhaiyaji

Deep Kumar

Mahila Neta

Sampa

Mandal/ Shruti Mishra
Kanhaiyalal
Sikandra Kumar
Murarilal Sharma Naveen
Singh Thakur
Shethi
Shubham Pareek
Ladka
Rahul kumar
Ladki
Sakshi Sharma
Aurangzeb Parag
Baruah
Mummo/ Mumtaz Snehalata S.
Tagde
Darbari
Shubham Pareek, Vishveshvar M. Gondhali, Manish Dubey,

Virendra Singh, Naresh Kumar
Jahanara
Anamika Sagar
Shaktiman Jitu
Rabha
Four Friends
Virendra Singh , Manish Dubey, Vishveshvar M. Gondhali,
Naresh Kumar
Dancer
Aparna Menon
News Paper Hawker Shruti, Sampa,
Aparna Menon, Snehalata S. Tagde
Other
Palak Jasrotia

Production Co-ordinator Sukumar Tudu
Set Designer Pankaj
Jha
Set Execution Ram

Pratap, Manoj Kumar, Brijesh Sharma
Light Design Govind
Singh Yadav
Light Execution Md.
Suleman, Pradeep Aggarwal
Costume Design Sunita
Costume Helping Shruti
Mishra
Chief Costume Co-ordinator C.S. Bhatia
Dance Choreography Meghana Malik
Singers All
Repertory Artistes
Music Rearrangement Santosh Kumar
(Sandy)
Property In-charge Moti Lal
Khare
Sound Operation Mukesh Kumar
Make Up In-charge Sikandra
Kumar, Shruti Mishra
Stage Manager Govind
Singh Yadav
Assistant Director Md. Abdul
Kadir Shah

Playwright Ajay
Shukla
Lyrics, Music, Design & Direction Chittaranjan
Tripathy

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Arijit Biswas & Prithunandan Ghose's Play: Priyotamasu

Playwright: Arijit Biswas & Prithunandan Ghose

Director: Prithunandan Ghose

Group: Bachhor Koori Porey, Kolkata

Language: Bengali

Duration: 2 hrs 15 mins

The Play

Priyotamasu is a chronicle of ten turbulent months in 1942. Set in a small mofussil town of Central India, the story is woven around a family of affluent Bengali settlers and a group of old or invalidated British officers, who are posted in that town. Away from the swirling passions of time, the two groups closely interact with each other till time overtakes them and the symbiosis is broken.

Director's Note

Inspired from a short story by Somerset Maugham, which I read in late eighties, I couldn't stop myself exploring how the drama in it could be brought on stage? I shared it with my childhood friend Arijit Biswas, co-playwright in this case, and asked him to read it as well. We had a series of debates on the context, the perspective and its acceptability by our viewers etc., which used to end up in tussles.

Finally, we had to change the whole of it completely, keeping only the essence of the outcome intact, and as such it took the shape of an original creation. We named it, Priyotamasu, the beloved.

A reading session was arranged for our acting and technical team who were awestruck listening to it and enjoyed all the

rehearsals till it was launched on the evening of 1st June, 2019 at Gyan Manch, Kolkata.

As a Director of the play, I would not like to add any attribute, whatsoever, in favour of the play. Let the play be staged, it would be capable enough to substantiate its merit through its presentation.

The Director & Co-Playwright

Prithunandan Ghose's approach to theatre is an amalgam of science and art. His presentations are uncanny and aesthetic owing to a background of engineering and the passion for theatre. His first group, Kathik, performed till 1977. When the group dissolved due to other professional callings for a living, he could not reconcile with his staying away from theatre. He formed Bachhor Koori Porey, which means 'after 20 years.' In 2015 the same compatriots, re-grouped for a sensational production, Ebong Andhokar, and in the following year for Adhora, a play scripted from a novel of Neelohit. In 2019 the group produced Priyotamasu that has been highly acclaimed. In all these plays Prithunandan has proven himself as a script-writer, lyricist, director and designer.

The Co-Playwright

Arijit Biswas, a writer of repute, is a graduate in engineering from Jadhavpur, and a post graduate in management from XLRI, Jamshedpur. Despite his professional demands he found time to write plays. He has co-written two Bengali plays viz. Priyotamasu and Ebong Andhokar that have been appreciated in and around Kolkata. Another play, Uttordroho, written by him was published in 1996 issue of theatre journal, Gandharba. He has written scripts and serials in Hindi for Zee TV, and for telefilms in Bengali. He is also the script-writer for Bollywood films Agent Vinod, Badlapur and Andhadhun. Under the section of Indian Feature Films category at KIFF, 2018, he won the best director award for the Bengali film Surjo Prithibir Chardike Ghore.

The Group

After a long break the group Kathik reassembled as Bachhor Koori Porey to perform Ebong Andhokar in 2015. The play was presented at important theatre congregations, mesmerizing the audiences and critics alike. Then followed Adhora, in 2016, and after three years, in June 2019, Priyotamasu. The latter has been a much awaited and promising piece that instantly caught the discerning attention of viewers and has now been invited to perform at NSD.

Cast & Credits

Sumi

Aishani De

Aloka

Amrita Mukhopadhyay

Surya

Dipyaman Chatterjee

Doglus

Sudip Mukherjee

Parsu

Kunal Sen

Mr. Mahendra Banerjee

Biswarup Das

Purakayastha

Mrs. Sarbani Banerjee

Enakshi Sen

Nikhil

Arghya Basu Roy

Bannu

Navoneel Sarkar

Jayaram

Rittwik Roy

Alexis

Avik Das

Monroe

Arijit Chakraborty

Bharat

Prabir Dutta

Bearer

Abhishek Ghosh Roy

Light Design	Badal
Das	
Technical Assistants	Ranjit Das
& Surajit Mandal	
Keyboard	
Krishnendu Chatterjee	
Sound Projection	Kaushik
Sajjan	
Make-up Artist	M. M.
Rahman (Md. Babu)	
Costume in-charge	Rupa Ghose
Property in-charge	Sima Ghose
Accessories in-charge	Maloy Kanti
Ghose	
Set in-charge	Avirup
Maity	
Shifting in-charge	Sthitadhi
Roy	
Shifter	
Kakoli Chakraborty	
Costume Design & Stagecraft Design	Prithunandan Ghose
Playwright Arijit Biswas & Prithunandan Ghose	
Co-Playwright & Director Prithunandan Ghose	

Contacts
Director
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Daniil Kharms's Play: Mondays are best for flying out of windows



Playwright: Daniil Kharms

Director: Rajiv Krishnan

Group: Perch, Chennai

Language: English

Duration: 1 hr 30 mins

The Play

A girl finds a job as a cashier in your store, turns the handle on the cash-till and dies. What do you do? Stick a mushroom in her hand and pretend she's alive. People throw themselves off windows, they leap out of cupboards, they spend maddeningly long hours in queues, they attack each other with snot and cucumbers, they fall, they sleep, they fight, they die. This is the world of Daniil Kharms. Chaotic, absurd, sometimes frightening, often incomplete. And you find that the only rational response is to laugh. The worse it gets, the more you laugh. Kharms is the master of dark laughter. It's so ridiculous, so absurd, it can't be true, right? Right?

Director's Note

Our approach to Kharms was from a state of complete unknowing. A piece of text, a thought, an idea or an image triggered off our explorations. The entire process was a challenging one to say the least. This play represents our individual and collective response to Kharms, conceived in a true spirit of collaboration.

Puppets play an important role in this piece. The choice of working with puppets was a chance occurrence. Not being trained puppeteers we started from scratch, using storytelling as a guide. Like every piece of ours, we see this work too as a work in progress, evolving as we present it to audiences. And as much as we want to engage and provoke you, the audience, we hope that you will engage with the piece and provoke us in turn. In true Kharmsian spirit, we invert the typical theatre greeting and direct it to the audience – Break a leg!

The Director

Rajiv Krishnan is a theatre director and actor based in Chennai. His first play as a director was an adaptation of the comic satire Accidental Death of an Anarchist (Dario Fo) in 2000. In 2004, he organized a fortnight long festival called 'Angloscapes' focused on the Anglo-Indian community for which he co-adapted and directed a play inspired by Tennessee Williams Glass Menagerie in English. It was with this festival that the theatre collective Perch informally came into being.

The Playwright

Daniil Kharms (1905-1942), was an early Soviet era absurdist poet, writer and dramatist. He was often incarcerated by the Stalinist regime of his time for his unconventional and rebellious ways. His adult literature was not published during his lifetime and he was confined to writing for children. He is said to have starved to an anonymous death in the psychiatric ward of a Soviet hospital after being arrested during the siege of Leningrad in 1942. His stories defy easy

characterization – they may start humorously but quickly turn dark, many featuring random acts of violence.

The Group

Perch is a theatre collective based in Chennai. It was formed by a motley bunch of actors, designers, filmmakers, journalists and others in 2008. Perch has been constantly exploring new ways of storytelling on a variety of themes from pure fantasy to contemporary Indian reality, from humour to political satire. Starting with adaptations of well-known plays and short stories, they have also explored devised work which is multilingual, collaborative and ensemble driven with a strong focus on visual design and music.

Cast & Credits

Created & Performed by Iswar Lalitha, Rency Philip, Sachin Gurjale, Vijay Ravikumar, Vinod Ravindran

Music

Abhaydev Praful

Photography Richa

Bhavanam

Kaveri

Costumes

Lalchand

Puppets and Prop making Iswar Lalitha, Rency Philip, Sachin Gurjale, Vijay Ravikumar, Vinod Ravindran

Set and Light Design

Kalpana

Balaji, John V. Mathew

Production Management

Bharavi

Anushka Meenakshi,

Commissioned by The Serendipity Arts Festival

Playwright

Daniil

Kharmas

Director

Rajiv

Krishnan

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Sattar Khan & Laxman Deshmukh's Play: Mahua ke Paani

Playwright: Sattar Baig & Lakshman Deshmukh

Director: Poonam Tiwari

Group: Rang Chhattisa, Chhattisgarh

Language: Chhattisgarhi

Duration: 1 hr 30 mins

The Form

Nacha is a traditional folk-theatre and a legacy of Chhattisgarh. According to some scholars the basis of this theatrical form is Gammat Nacha, which is mainly a singing form. Gammat Bhajans include expressions of emotions, humour, longing etc. The performance is conducted throughout the night and the audience enjoys it wholeheartedly. It includes singing of bhajans of Tulidas, Surdas, Kabirdas, Meera, followed by filmy Ghazals, Qawwalis and folk songs like Karma, Dadriya, Yuvapanthi, Holi etc. The performance includes all colours ranging from humour, compassion, love, anger etc.

The Play & Director's Note

This play is to encourage the audience to help in getting rid of the increasing dilemmas in the society, and build a clean and beautiful nation. It also urges those who are in the grip

of an addiction, to give up the bad habit/s so that one's health, family future generation, and the society does not have to pay for one's folly. The addiction to liquor is driving the society astray. Through this play we wish to convey that alcohol, known as 'Mahua ke Pani' (Water of Mahua) in our region, is destroying our world. Families are suffering due to this evil habit. I, Poonam Tiwari, and my team are honoured to present this play at NSD, Delhi.

The Director

Born on 13th November 1963 in Chhattisgarh, Poonam Tiwari attended school till class four. At the age of nine she started participating in the productions of Nacha parties like Dau Mandaraji Nacha Party, Jaalbandha Nacha party, Pateva Nacha party and Nishad Nacha party. While working for Champa Barsan Nacha party of Durg, she came in contact with the great thespian Habib Tanvir and from 1984 to 2005 worked under him as an actor in Charandas Chor, Mitti Ki Gadi, Mor Nau Damad Gaon Ke Nau Sasural and many other productions. She has been awarded with Dauji Mandara Samman 2005, Sharad Vairahagkar Samman 2015 by IPTA, and Dau Ramchandra Deshmukh Bahuman Samman 2020.

The Playwrights

Lakshman Deshmukh was born in a farmer's family in Village Dugatola, 10 kms from the forest of Ambagarh. He has written many songs and plays on social issues like de-addiction, dowry system, oppression of women etc. He along with Sattar Baig has adapted this play to bring awareness about the evil and ill effects of alcohol that are spreading in the society. The play focuses on the addiction of liquor, made from the fruits of Mahua tree, in tribal villages. The play has been written in Chhattisgarhi Nacha style.

The Group

Rang Chhattisa based in district Rajnandgaon (Chhattisgarh), is a folk and cultural theatre group which has been presenting plays mainly based on the folk-art form Nacha. The group

prioritises social issues over commercial ventures. It has performed numerous plays including Lottery, Rajim Bhaktin, Pathshala, Mahua Ke Pani and many more, in cities like Jaipur, Wardha, Bilaspur, Raigarh, Ajmer, Delhi, Indore, Patna, Ranchi, Guwahati etc.

Cast & Credits

Guru's Wife	Poonam Tiwari
Guruji	Sattar Baig
Sahinav	Mitr Shailender
Rajak	
Sahinav's Wife	Kumari Kaushik
Baba/Dada	Chhannu Sahu
Guruji's Daughter	Lakshmi Yadav
Friends	Divya Tiwari,
Annu	
Liquor Seller	Tejram Devangan
Bania	Rajkumar
Chauhan	
Bania's Assistant	Murad Khan
Policeman	Deva
Pallbearer (Arthi Uthane Wala)	Mahesh Sahu
Saheli	Pramila
Yadav	
Student	Chhotu
Meshram, Mahesh Sahu	
Harmonium	Limesh Shukla
Bansuri	Hemraj Sinha
Tabla	Monu Pandiya
Banjo	Chetan
Dance Director	Varsha
Dance	Jeetu Yadav
Singer (female)	Anita Jhanghel
Singer (male)	Narottam Das
Guidance	Deepak Virat
Playwright	Sattar Baig &

Lakshman Deshmukh

Director

Poonam Tiwari

Contacts

Rangchhatisa

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Tushar Sonu Naik's Play: Veer Babruvahan

Director: Tushar Sonu Naik

Group: Naik Mochemadkar Paramparik Dashavtari Loknatya Mandal, Maharashtra

Language: Marathi

Duration: 1 hr 40 mins

The Form

Dashavtar is a popular form of folk-art characterizing rural theatre of South Konkan region, the coastal Sindhudurg district of Maharashtra. Dashavtar is generally the presentation of different incarnations of Lord Vishnu, with 'akhyanas' (stories) from great epics Mahabharata and Ramayana, though these days more secular themes are also presented.

Dashavtar is an all-male performance. It has music, mime, colourful costumes, extempore dialogues, dance steps, and battle scenes. Dashavtar regales, instructs, and edifies the rural masses through the themes it presents. The music has harmonium, tabla or pakhawaj, and cymbals as accompanying

musical instruments, and is based on the Hindustani style.

The Performance

Babruvahana, the king of Manipur, takes in his custody the horse of the Pandavas which they had sent as symbol of their supremacy over all the kings. Meghavarna, son of Ghatotkacha, and Rushiketa, son of Karna go in search of the horse but fail to find it and return. Chitrangi, mother of Babruvahana, reveals to him that he is the son of the great warrior Arjuna. Babruvahana goes to meet Arjuna, but Arjuna gets angry and insults him. This makes Babruvahana furious. He challenges Arjuna for a fight. In the battlefield Arjuna gets defeated and Babruvahana decides to behead him. Chitrangi and Ulupi, Babruvahana's stepmother order him get the divyamani, a precious stone, from the head of Shesh Nagraj, to save Arjuna and other martyrs in the battlefield.

Babruvahana goes to Shesh Nagraj, who is also his grandfather, and succeeds in getting the divya Nagamani. Meanwhile Bheema, the elder brother of Arjuna, arrives on the scene and on seeing Arjuna beheaded, fights with Babruvahana. Chitrangi and Ulupi stop them and tell him what actually happened.

All of them pray to Shree Krishna who appears and brings life to Arjuna and the others by touching the Nagamani on their heads. Babruvahana and his father Arjuna embrace each other.

Director's Note

While directing this play, I have selected the artists who are able to portray the character assigned to them. I have worked on the dialogues, costumes, make-up, and hairstyles, especially of males who perform the role of females. I thank the music director of this play for his single-handed contribution in this production.

The Director

Tushar Sonu Naik is a Matriculate. Though he is young, he has directed many plays, such as Veer Babruvahana, which is most popular among all. Most of the plays directed by him are in the traditional folk form of Maharashtra – Dashavtar.

The Group

The troupe known as Naik Mochemadkar Parmparik Dashavtari Loknatya Mandal is headed by Sonu alias Babal Shripad Naik, and managed by his son Tushar Sonu Naik, who is also a musician.

The family resides on the picturesque sea-shore in a small village called Mochemad, in Maharashtra. Dashavtar, a traditional folk art of this area, has been practiced by the family for more than six generations. The performers and musicians of the troupe come from different villages of Sindhudurg district and a few also from the nearby state of Goa. They all are from poor, rustic, rural areas, mainly farmers, agriculturists or artists dedicated to this folk art with devotion and love. Naik Mochemadkars are frequently invited to perform their plays in annual festivals, rural fairs in the courtyards of temples, and these days even in urban areas. More than 240 performances are staged by this group every year.

Cast & credit

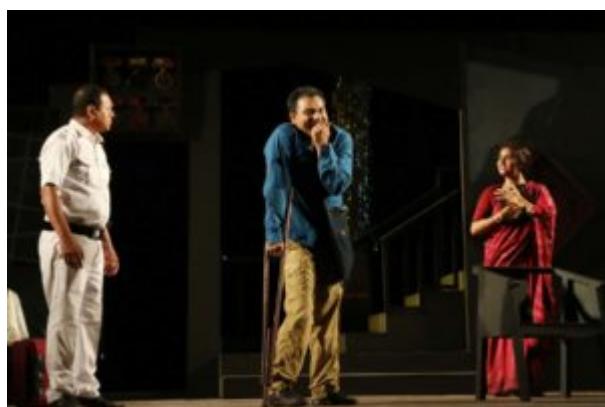
Ganesh	Gajanan Vengurlekar
Riddhi	Akshay Naik
Siddhi	Dipak Mayekar
Babruvahana	Nitin Asayekar
Hansadhvaja	Sudhakar Parab
Arjuna	Narayan Asayekar
Meghvarna	Nilesh Naik
Rushiket	Sagar Gaonkar
Ulupi	Ratnakar Manjarekar
Chitrangi	Mahesh Dhuri
Bheema	Krishana Naik
Shesh Nagraj	Guru Varadkar
Shrikrishana	Aatmaram Sawant
Harmonium	Rajan Gawade
Mrudang or Pakhvaj	Piyush Khandare
Cymbals	Snatosh Gudulekar

Singer	Mahadev Dalvi
Backstage Artists	Sitaram Gawade, Pravin Tandel,
Raman Parab, Harishchandra Manjarekar	
Music Director	Jayram Shripad Naik
Head of the Troupe	Sonu Shripad Naik
Research	Vijaykumar Phatarpekar
Director & Manager	Tushar Sonu Naik

Contacts

Naik Mochemadkar Paramprik Dashavtari Loknatya Mandal
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Snehasish Bhattacharyay's Play: Anahuta



Playwright: Snehasish Bhattacharyay
 Director: Sima Mukhopadhyay

Group: Samstab, Kolkata

Language: Bengali

Duration: 2 hrs 20 mins

The Play

Nirupam Goswami, an ex-army man, who has now become an entrepreneur, is living a contented life with his wife Sujata Goswami and son Debopam Goswami, when one afternoon all of a sudden, there appears a stranger, and intruding into their house claims to be the real Nirupam Goswami, who had fought as a Major in the Dras Sector, 237 battalion, during the Kargil War. He claims that Sujata is his wife, and says that this Nirupam Goswami is actually Mainak Ghosh, who had fought under his domination in the Kargil War. Surprised and astonished by the attitude of the 'uninvited guest', Nirupam and Sujata struggle to fight against all odds. The case is then taken to the police, who is also taken aback, when the stranger presents proof after proof. Lawyers from both the sides look into the matter, and finally, the case reaches the court.

Director's Note

I feel every director wants to work on a play that goes beyond its words and delves into a deeper philosophy of life. Anahuta (The Uninvited) compelled me to look within me while presenting it on the stage. The known tactics of executing plays went topsy-turvy while working on Anahuta. The more I faced these challenges the more I felt zealous about it. Not only was it me but the actors too went through all these challenges while playing their parts. In fact, the different selves that inhabit our being remain, for the most part of our lives, unknown, unrecognized and uninvited to the fore. When these selves come to the fore and confront us, the familiarity with life vanishes instantly. Everything legal and illegal, true and false, the victorious and the defeated, stand on an unstable ground. Here, in this play, we too have faced something unknown and been on a journey with it. That the journey of life is the only truth is what our team has tried

to present through this play on stage.

The Director

Sima Mukhopadhyay (born 5 December 1959) is a director, playwright and actor from Kolkata. She made her stage debut as a child artiste with M.G. Enterprise, a professional theatre ensemble. She received Master's Degree in Drama (Acting) from Rabindra Bharati University in 1985. At present she heads Rangroop. As an actress Sima has acted in productions directed by eminent directors, beside her own. She has written twelve full-length plays, and six short-length plays for children. Besides the ones written by her, Sima has directed works of Rabindranath Tagore, Oscar Wilde, Tripti Mitra, Arthur Arbuzov, and many other world renowned writers. She is a recipient of Senior Fellowship from HRD Ministry for the year 2002, Ritwik Ghatak Smriti Puraskar, Paschim Banga Natya Akademi award, Dishari Puraskar, Kalakar Award, Bengal Shrachi Award, and Anukul Samman.

The Playwright

Dr. Snehasis Bhattacharyya, started his journey as a playwright with Swapnoparosh which was staged by Natyaranga theatre group in 2011. After that, he was selected in the International Playwrights' Workshop held the same year with the playwrights of West Bengal and Bangladesh, and the Cultural Ministry of India. He is also an actor and has performed many plays for Bangla theatre.

The Group

Samstab was formed in 1982 under guidance of Guru Sri Dwijen Bandyopadhyay. Its first production was Abhimukh, a poetic play written by Shri Navendu Sen and staged in 1983. The group has tried to encourage new, and not-too-well-known playwrights too. With Naak, Kalpona and Dhuni Stambha, we introduced a new author Kajal Sengupta and also produced Sokratiser Jabanbandi by Dr. Sisir Kumar Das, which was later telecast through Kolkata Doordarshan.

Cast & Credits

Stranger	Sanjib Sarkar
Sujata	Amrita Mukherjee
Nirupam	Susnata Bhattacharjyay
Police Officer	Srikanta Manna
Yudhistir	Parthasarathi Chandra
Menoka	Kankabati Bandyopadhyay
Prasenjit	Ashish Mazumder
Raghabendra	Parthasarathi Sengupta
Peon	Sanjoy Das
Light	Badal Das
Music	Disari Chakraborty
Set Design	Sandipsuman Bhattacharyya
Sound	Pinaki Mukherjee
Playwright	Snehasish Bhattacharyay
Director	Sima Mukhopadhyay

Contacts

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